

ANDRES  
**SEGGOVIA**

PRESENTE



LES ETUDES POUR GUITARE  
DE

FERNANDO SOR

MAGNET  
MUSIC Inc.  
RCA • Bldg  
New-York  
20, N.Y

1780-1839

Editions Musicales  
TRANSATLANTIQUES

## NOTES BIOGRAPHIQUE

(Vea traducción en español, última página)

Andrés Segovia naquit en Andalousie, contrée espagnole éminemment favorable à l'inspiration artistique. Il passa ses premières années à Grenade. Dans cette cité merveilleuse, la guitare est un élément quotidien de la vie sentimentale des milieux populaires. Dès son enfance, Andrés Segovia se sentit violemment attiré par cet instrument.

Méprisant le succès qu'il aurait pu rencontrer auprès d'un public toujours enclin à la facilité, il s'acharna à découvrir les arcanes profondes de la guitare et se consacra avec toute son énergie juvénile à la double tâche de rechercher le lointain passé de ce merveilleux instrument et de mettre au point la technique qu'il devait un jour révéler au monde. Comme il le dit lui-même, il fut « son propre élève et son propre professeur, et chacun étant reconnaissant à l'autre de ses efforts, ils ne furent jamais mutuellement déçus ».

Il avait quatorze ans lorsqu'il donna son premier concert public. Depuis, sa carrière artistique se développa, grandissante, sans interruption. Après s'être produit avec un succès croissant dans les plus importantes villes d'Espagne, il entreprit en 1920 sa première tournée en Amérique du Sud. Trois ans plus tard, son apparition à Paris, à la « Salle des Concerts du Conservatoire », fut saluée avec enthousiasme par les professionnels, les critiques et le public français.

Depuis lors son nom voisine avec ceux des plus grandes vedettes internationales. Jusqu'en 1939, il parcourut chaque année les principales capitales d'Europe, de Russie, d'Extrême-Orient, les Etats-Unis, l'Amérique Centrale et l'Amérique du Sud. Grâce à lui, la guitare, dont Debussy disait « c'est un clavecin, mais expressif », gagne sa place dans les salles de concerts du monde entier.

Andrés Ségovia a doté la guitare d'un vaste héritage, tant par les heureux résultats de ses investigations dans le domaine de l'histoire de cet instrument qui commence avec la « vihuela » (ancêtre de la guitare actuelle), d'où il rapporta les plus belles pages d'Alonso de Muderra, Luis Milan, Roberto de Visco, que par les découvertes qui lui reviennent dans le répertoire oublié du « luth » français, anglais, allemand ou italien, et nous n'oublierons pas un volume prodigieux de transcriptions d'œuvres classiques.

Les compositeurs les plus illustres ont collaboré avec lui à la création d'un répertoire moderne pour la guitare. Turina, Torroba, Manuel Ponce, Albert Roussel, Cyril Scott, Alexandre Tansman, Catelnuovo-Tedesco, etc., lui ont dédié des œuvres d'une valeur artistique rare et durable, parmi lesquelles certains concertos pour guitare et orchestre réduit; et ceci représente pour le maître une de ses satisfactions les plus légitimes puisque la guitare a ainsi conquis le même rang artistique que les autres instruments solistes.

Andrés Ségovia prépare actuellement une série d'œuvres didactiques qui, sans aucun doute, seront le testament de sa vaste expérience.

ANDRÉS  
**SEGOVIA**

VINGT ETUDES POUR LA GUITARE

de FERNANDO SOR

( 1780-1839 )

REVUES, ET DOIGTÉES  
par ANDRÈS SEGOVIA

ÉGALEMENT ENREGISTRÉES

par SEGOVIA

• SUR DISQUES "DECCA"

et

Lucien BATTAGLIA  
disques Pierre VERANY

Copyright MCMXLV by Magnet Music Inc

RCA Bldg., 1290 Sixth Ave

New York 20, N. Y.

E. M. T. 801

Imprimé en France

Éditions Musicales  
TRANSATLANTIQUES  
Unique Éditeur Autorisé pour  
FRANCE - SUISSE - BELGIQUE - HOLLANDE  
leurs COLONIES et PROTECTORATS  
Copyright original garanti



FERNANDO SOR 1780-1839

Los 20 estudios que contiene este cuaderno han sido elegidos entre los más eficaces y bellos que Fernando Sor ha escrito para la guitarra. No son muy numerosos los Maestros que han logrado mantener, en los estudios compuestos por ellos para desarrollar gradualmente la técnica del instrumento a que consagraran sus afanes, el justo equilibrio entre la eficacia de la intención pedagógica y la desinteresada belleza musical. Entre los más excelentes acuden a la memoria los nombres de Domenico Scarlatti, cuyas luminosas "Sonatas" fueron destinadas a ejercitar dedos ya muy adiestrados, y de Federico Chopin, cuyo genio derramase con firme vigor y honda poesía en sus magníficos "Estudios".

La guitarra no ha sido desgraciadamente tan bien trabajada como los otros instrumentos que se grangearon la admisión pública en las salas de conciertos. Ha tenido apenas Maestros que fueran añadiendo caudal propio a la experiencia de sus predecesores; ha tenido escasos discípulos que se prestaran, con amorosa paciencia, a la prueba de viejas y nuevas conquistas pedagógicas. Parte de la enseñanza de la guitarra ha sido obra precaria de "aficionados" insólitos, buena tan solo para ejercer magisterio en los subterfugios musicales. No se ha formado todavía un cuerpo sistemático y progresivo de lecciones que vayan acompañando al buen estudiante, con provecho, desde los

primeros pasos en la empinada cuesta de su aprendizaje hasta las claras alturas del perfeccionamiento. La rica tradición vienesista se fue adelgazando hasta no poseer, al prolongar su vida en la guitarra, sino escasos nombres que, en el siglo XIX, pertenecieron a talentos poco robustos. Los más interesantes fueron sin disputa Fernando Sor, Dionisio Aguado y más tarde Francisco Tárrega — sensibilizador de la guitarra moderna.

Los estudios de Sor que aquí se imprimen son igualmente útiles para el desarrollo de la técnica del discípulo y para el mantenimiento de la ya adquirida por el Maestro. Contienen ejercicios de arpeggios, acordes, notas repetidas, ligados, terceras, sextas, melodías en las voces superiores, cantos en el bajo, entrecruzamientos polifónicos, extensión de los dedos de la mano izquierda, sostenimiento intencionado de la cejilla, y otras muchas fórmulas que, practicadas con atención inteligente procurarán vigor y flexibilidad a ambas manos y conducirán infaliblemente a un mejor dominio del instrumento. Sobre esta indiscutible eficacia pedagógica, tienen estos 20 estudios otra cualidad que debe hacer resaltar quien desee consagrar su talento a la guitarra: la que los convierte en otras tantas obras de verdadero valor musical dignas de emerger de la intimidad solitaria del trabajo diario, a la superficie de las audiciones públicas...

*Agui*  
Los Angeles.  
1945.

# ESTUDIO I

Lento

*p* *legato*

$\frac{1}{2}$  CIII

CI CH  $\frac{1}{2}$  CH

*p*

CV CH CI

## ESTUDIO II

Allegretto



## ESTUDIO III

Allegretto

mf

## ESTUDIO IV

Allegretto

The musical score is written for guitar and consists of eight staves. The key signature is one sharp (F#), indicating G major. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals, and dynamic markings like 'p' (piano) and 'cresc.' (crescendo). The score is divided into sections labeled 'CII' and 'CII'.

Staff 1: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1).

Staff 2: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1). The section is labeled 'CII'.

Staff 3: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1). The section is labeled 'CII'.

Staff 4: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1). The section is labeled 'CII'.

Staff 5: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1). The section is labeled 'CII'.

Staff 6: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1). The section is labeled 'CII'.

Staff 7: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1). The section is labeled 'CII'.

Staff 8: A melodic line starting with a G4 (fret 1) and moving through various intervals, ending with a G4 (fret 1). The section is labeled 'CII'.

# ESTUDIO V

7

Moderato

The musical score for Estudio V is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato'. The score consists of ten staves of music, with various annotations including fingerings, dynamics, and articulation.

- Staff 1:** Starts with a 'CII' marking. The first measure has a 'p' (piano) dynamic. Fingerings are indicated with numbers 1, 2, 3, and 4. There are slurs over several measures.
- Staff 2:** Continues the melodic line with slurs and fingerings.
- Staff 3:** Starts with a 'p' dynamic. Fingerings are indicated with numbers 1, 2, 3, and 4.
- Staff 4:** Continues the melodic line with slurs and fingerings.
- Staff 5:** Continues the melodic line with slurs and fingerings.
- Staff 6:** Starts with a 'CII' marking. The first measure has a 'p' dynamic. Fingerings are indicated with numbers 1, 2, 3, and 4.
- Staff 7:** Continues the melodic line with slurs and fingerings.
- Staff 8:** Starts with a 'CII' marking. The first measure has a 'p' dynamic. Fingerings are indicated with numbers 1, 2, 3, and 4.
- Staff 9:** Continues the melodic line with slurs and fingerings.
- Staff 10:** Ends with a 'CIV' marking. The first measure has a 'p' dynamic. Fingerings are indicated with numbers 1, 2, 3, and 4. The score concludes with the markings 'poco rit.' and 'pp' (pianissimo).

## ESTUDIO VI

**Allegro grazioso**[illegible]

## ESTUDIO VII

Moderato

12

CIU

CV

CV

*p* grazioso

*cresc.*

$P_{\text{subito}}$

## ESTUDIO VIII

*Lento*

$\frac{1}{2}$  CT

1. 2. CII

CIII CV CV

CIII CII

CII CI

*p*

## 11

The image shows a page of a musical score for the piece "Tranquillo" by Gioacchino Rossini. The score is written for voice and piano. The vocal line is in the upper part, and the piano accompaniment is in the lower part. The piano part includes figured bass notation, which consists of numbers and symbols (like #, b, and natural signs) placed below the notes to indicate the intended harmony and fingering for the keyboard player. The score is divided into measures by vertical bar lines. The key signature is one sharp (F#), and the time signature is 2/4. The tempo/mood is indicated as "Tranquillo". The score includes various musical notations such as notes, rests, and ornaments. The figured bass notation is a key feature, providing a guide for the piano accompaniment. The score is presented in a clear, legible format, suitable for study or performance.

## ESTUDIO X

Molto moderato

Allegretto

*p con gracia*

*mf*

*cresc.*

*p*

Allegro moderato

## ESTUDIO XI

Musical score for **ESTUDIO XI**, *Allegro moderato*. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The tempo is marked *Allegro moderato*. The score consists of 14 staves of music. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* (piano) and *p1*. There are also markings for *C II* and *C I*. The piece concludes with the instruction *bien medido*.

## ESTUDIO XII

**Allegro**

CII

*p*

CIV

CVII

CII

*p*

CII

*mf*

CIV

CIV

Musical score for a piece in G major, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). The piece is divided into sections labeled with Roman numerals: CH, CV, CIV, CVII, CVI, CIX, CIX, and CX. The notation is complex, with many accidentals and fingerings indicated.

## ESTUDIO XIII

Con calma

C III

The musical score for Estudio XIII consists of seven staves of guitar notation. The first staff is marked "Con calma" and "C III". It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various fingerings (e.g., 1, 2, 3, 4, 0) and dynamic markings (e.g.,  $mf$ ,  $mf$ ). The second staff continues the piece with similar notation. The third staff is also marked "C III" and includes a  $mf$  marking. The fourth staff continues the piece. The fifth staff is marked "C III" and "CV" and includes a  $mf$  marking. The sixth staff is marked "CV" and includes a  $mf$  marking. The seventh staff is marked "C III" and includes a  $mf$  marking. The score concludes with a final chord and a  $mf$  marking.

The musical score is written for a single melodic line on a treble clef staff. It consists of several measures of music, each with specific annotations and fingerings. The annotations include 'C III' and 'C II' above the staff, and circled numbers (1, 2, 3, 4, 5) indicating fingerings. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score is divided into sections by 'C III' and 'C II' markings. The first section (C III) starts with a circled 5 and a circled 4. The second section (C II) starts with a circled 7 and a circled 4. The third section (C III) starts with a circled 4 and a circled 1. The fourth section (C II) starts with a circled 4 and a circled 1. The fifth section (C III) starts with a circled 4 and a circled 1. The sixth section (C II) starts with a circled 4 and a circled 1. The seventh section (C III) starts with a circled 4 and a circled 1. The eighth section (C II) starts with a circled 4 and a circled 1. The ninth section (C III) starts with a circled 4 and a circled 1. The tenth section (C II) starts with a circled 4 and a circled 1. The score ends with a double bar line.

## ESTUDIO XIV

Andante

*Bien cantada la parte superior*

CV

CV

CVI

CV

CV

CV

poco rit.

CII

CII

cresc.

CVII

## ESTUDIO XV

Allegretto Grazioso

*p*

②

③

C I

②

C I

C II

C III

C III

C I

*p*

The musical score consists of seven staves of music, each containing various chords and fingerings. The chords are labeled as follows:

- Staff 1: C I, C II
- Staff 2: C II
- Staff 3: C II
- Staff 4: C II
- Staff 5: C III, C I, C III
- Staff 6: C III
- Staff 7: C III

The score includes various musical notations such as treble clefs, key signatures (one flat), time signatures (4/4), and numerous fingerings (e.g., 1, 2, 3, 4, 5, 0, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

## ESTUDIO XVI

Allegretto

CIII

CIII  
 CIII  
 CV CIII CI  
 CV CII  
 CVII CV  $\frac{1}{2}$  CIII  $\frac{1}{2}$  CII  
 CII

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

C II  
 a tempo.  
 C II  
 CV  
 CV  
 C II  
 CX  
 CVIII  
 CV  
 CV  
 CX  
 CV  
 C II  
 C II  
 C II  
 C II

## ESTUDIO XVII

## Movido

Movido

Op. 10, No. 1

12

1

2

3

4

5

6

7

8

9

10

11

12

CII

CIII

CII

CV

CI

CVII

CV

CIII

Estudio XVII - 3

**Dolce**

[illegible]

## ESTUDIO XVIII

Andante espressivo

The musical score for Estudio XVIII is written in 3/4 time and consists of seven staves. The tempo is marked 'Andante espressivo'. The key signature has two flats (B-flat and E-flat). The score includes various chords and melodic lines with fingerings and articulations.

Staff 1: Starts with a treble clef and a key signature of two flats. The first measure has a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line has a quarter note G2, followed by a quarter note A2, and a quarter note B2. The staff is labeled with 'CIII' and 'CII'.

Staff 2: Continues the melody and bass line. The staff is labeled with 'CII' and 'CII'.

Staff 3: Continues the melody and bass line. The staff is labeled with 'CII' and 'CII'.

Staff 4: Continues the melody and bass line. The staff is labeled with 'CII' and 'CII'.

Staff 5: Continues the melody and bass line. The staff is labeled with 'CII' and 'CII'.

Staff 6: Continues the melody and bass line. The staff is labeled with 'CII' and 'CII'.

Staff 7: Continues the melody and bass line. The staff is labeled with 'CII' and 'CII'.

Musical score for *Estudio XVIII-2*, featuring eight staves of music in G major. The score includes various technical markings and fingerings:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked with a fermata. The second measure is marked with a fermata. The third measure is marked with a fermata. The fourth measure is marked with a fermata. The fifth measure is marked with a fermata. The sixth measure is marked with a fermata. The seventh measure is marked with a fermata. The eighth measure is marked with a fermata. The ninth measure is marked with a fermata. The tenth measure is marked with a fermata. The eleventh measure is marked with a fermata. The twelfth measure is marked with a fermata. The thirteenth measure is marked with a fermata. The fourteenth measure is marked with a fermata. The fifteenth measure is marked with a fermata. The sixteenth measure is marked with a fermata. The seventeenth measure is marked with a fermata. The eighteenth measure is marked with a fermata. The nineteenth measure is marked with a fermata. The twentieth measure is marked with a fermata. The twenty-first measure is marked with a fermata. The twenty-second measure is marked with a fermata. The twenty-third measure is marked with a fermata. The twenty-fourth measure is marked with a fermata. The twenty-fifth measure is marked with a fermata. The twenty-sixth measure is marked with a fermata. The twenty-seventh measure is marked with a fermata. The twenty-eighth measure is marked with a fermata. The twenty-ninth measure is marked with a fermata. The thirtieth measure is marked with a fermata. The thirty-first measure is marked with a fermata. The thirty-second measure is marked with a fermata. The thirty-third measure is marked with a fermata. The thirty-fourth measure is marked with a fermata. The thirty-fifth measure is marked with a fermata. The thirty-sixth measure is marked with a fermata. The thirty-seventh measure is marked with a fermata. The thirty-eighth measure is marked with a fermata. The thirty-ninth measure is marked with a fermata. The fortieth measure is marked with a fermata. The forty-first measure is marked with a fermata. The forty-second measure is marked with a fermata. The forty-third measure is marked with a fermata. The forty-fourth measure is marked with a fermata. The forty-fifth measure is marked with a fermata. The forty-sixth measure is marked with a fermata. The forty-seventh measure is marked with a fermata. The forty-eighth measure is marked with a fermata. The forty-ninth measure is marked with a fermata. The fiftieth measure is marked with a fermata. The fifty-first measure is marked with a fermata. The fifty-second measure is marked with a fermata. The fifty-third measure is marked with a fermata. The fifty-fourth measure is marked with a fermata. The fifty-fifth measure is marked with a fermata. The fifty-sixth measure is marked with a fermata. The fifty-seventh measure is marked with a fermata. The fifty-eighth measure is marked with a fermata. The fifty-ninth measure is marked with a fermata. The sixtieth measure is marked with a fermata. The sixty-first measure is marked with a fermata. The sixty-second measure is marked with a fermata. The sixty-third measure is marked with a fermata. The sixty-fourth measure is marked with a fermata. The sixty-fifth measure is marked with a fermata. The sixty-sixth measure is marked with a fermata. The sixty-seventh measure is marked with a fermata. The sixty-eighth measure is marked with a fermata. The sixty-ninth measure is marked with a fermata. The seventieth measure is marked with a fermata. The seventy-first measure is marked with a fermata. The seventy-second measure is marked with a fermata. The seventy-third measure is marked with a fermata. The seventy-fourth measure is marked with a fermata. The seventy-fifth measure is marked with a fermata. The seventy-sixth measure is marked with a fermata. The seventy-seventh measure is marked with a fermata. The seventy-eighth measure is marked with a fermata. The seventy-ninth measure is marked with a fermata. The eightieth measure is marked with a fermata. The eighty-first measure is marked with a fermata. The eighty-second measure is marked with a fermata. The eighty-third measure is marked with a fermata. The eighty-fourth measure is marked with a fermata. The eighty-fifth measure is marked with a fermata. The eighty-sixth measure is marked with a fermata. The eighty-seventh measure is marked with a fermata. The eighty-eighth measure is marked with a fermata. The eighty-ninth measure is marked with a fermata. The ninetieth measure is marked with a fermata. The hundredth measure is marked with a fermata.
- Staff 2:** Continues the piece with various fingerings and markings, including *CIII* and *CI*.
- Staff 3:** Features a section marked *a tempo* and includes markings *CIII* and *CI*.
- Staff 4:** Includes markings *CI*, *CV*, and *CV*.
- Staff 5:** Includes markings *CV*, *CI*, and *CI*.
- Staff 6:** Includes markings *CI*, *CI*, and *CVI*.
- Staff 7:** Includes markings *CVI*, *CIV-CVI*, and *CVI*.
- Staff 8:** Includes markings *CVI*, *CI*, and *CI*.

## ESTUDIO XIX

Lento

mi am mi am mi mi

C I C II C III CV CI

mi mi am mi am mi mi mi mi mi C III CI

mi am mi am C I CV

C I C III C III C III

mi mi CV CV C III

mi mi CI C III CI

C III CI

*rit.**a tempo*

C I

The musical score consists of nine staves of music, primarily in 3/4 time. The first staff begins with a *rit.* (ritardando) marking and a *a tempo* marking. The first measure of the first staff contains a circled '4' and a circled '1'. The second staff contains a *mf* (mezzo-forte) marking. The third staff contains a *p* (piano) marking and a circled '5'. The fourth staff contains a circled '1' and a circled '3'. The fifth staff contains a circled '1' and a circled '3'. The sixth staff contains a circled '1' and a circled '3'. The seventh staff contains a circled '1' and a circled '3'. The eighth staff contains a circled '1' and a circled '3'. The ninth staff contains a circled '1' and a circled '3'. The score includes various performance markings such as *rit.*, *a tempo*, *mf*, and *p*, as well as section labels C I, C III, C VI, and C I. The music is written in a single melodic line on a treble clef staff, with a key signature of one flat (B-flat).

# ESTUDIO XX

31

Moderato

*f*

*tr*

*p*

*dolce*

*p*

*tr*

*p*

*p*

*CII*

*CIII*

*CIV*

*CVII*

Estudio **XX-2**

## Traducción De La Nota Biográfica

Andrés Segovia nació en Andalucía, una de las regiones de España más propicias para la contemplación artística. Su infancia transcurrió en Granada. En esa ciudad maravillosa, la guitarra es elemento diario de la vida emocional del pueblo. Andrés Segovia se sintió vehementemente atraído por ella desde su infancia. No conforme con las limitaciones a que la fácil imaginación popular la relegara, se impuso el deber de descubrir sus raíces musicales y contrajo todas sus energías juveniles a la doble tarea de investigar el remoto pasado del bello instrumento y de preparar la técnica con que un día la habría de dar a conocer al mundo. Según él mismo dice "ha sido su maestro y su discípulo y, gracias al esfuerzo desplegado, lograron no estar muy descontentos el uno del otro".

Dió su primera audición pública a los 14 años. Desde entonces su carrera artística fue ascendiendo, interrumplidamente. Después de recorrer, con éxito creciente, las ciudades más importantes de España, emprendió su primer viaje a Sud América en el 1920. Tres años más tarde, su aparición en París, en la Sala del "Conservatoire", fue saludada por los artistas, los críticos y el público francés con vivo entusiasmo. A partir de este momento, su nombre queda incluido en el grupo de los altos valores internacionales, y hasta 1939, recorrió anualmente la mayor parte de las capitales de Europa, Rusia, Extremo Oriente, Estados Unidos y Centro y Sud América. Gracias a él la guitarra — de la que Debussy decía: "C'est un clavecin... mais expressif" — fue acogida en las salas de conciertos del mundo entero.

Andrés Segovia ha dotado a la guitarra de un variísimo repertorio. Junto al feliz resultado de sus investigaciones por los campos de la historia de la vihuela, en los cuales ha cosechado páginas admirables de Alonzo de Mudarra, Luis Milán, Roberto de Visco y otros, hay que contar las resucitadas del laúd francés, inglés, italiano y alemán, y el ingente volumen de sus transcripciones de obras clásicas. Además los compositores actuales de alta jerarquía artística, han colaborado con él en la creación del repertorio moderno de la guitarra. Turina, Tárrega, Manuel Ponce, Albert Roussel, Cyril Scott, Alexander Tansman, Castelnuovo-Tedesco, etc., le han dedicado obras de valor permanente. Entre ellas algunos Concertos para guitarra y pequeña orquesta, que constituyen una de sus más legítimas satisfacciones ya que, por ellos, la guitarra ha adquirido definitivamente el mismo rango artístico que los otros instrumentos solistas.

A todo esto hay que añadir, finalmente, la elaboración de una serie de cuadernos didácticos que aparecerán en breve, y que son como el testamento de su vasta experiencia instrumental, legado, al amor de los futuros estudiantes de la guitarra.

## Traduction des remarques d'ANDRÉS SÉGOVIA

Les vingt études de ce volume ont été choisies parmi les plus efficaces et les plus belles qui furent écrites par Fernando Sor pour la guitare. Peu de maîtres ont réussi, dans leurs œuvres pour le développement progressif de la technique d'un instrument, à concilier le but pédagogique avec la beauté musicale naturelle. Parmi les plus illustres on se rappelle les noms de Domenico Scarlatti, dont les lumineuses sonates étaient destinées à exercer des doigts déjà habiles, et de Frédéric Chopin dont le génie se déploie à travers la grande vigueur et la profonde poésie de ses magnifiques études.

Malheureusement, la guitare n'a pas été jouée autant que tant d'autres instruments qui emportent l'admiration publique dans les salles de concerts. Il n'y avait que peu de maîtres pour enrichir les découvertes de leurs prédécesseurs, et peu d'élèves pour se vouer avec une patience affectueuse à l'étude des expériences, tant des anciens que de leurs nouveaux professeurs.

Une part considérable de la littérature pédagogique de la guitare était représentée par les travaux précaires d'artistes amateurs, capables de passer pour des guides dans des régions seulement voisines du véritable terrain musical. Jusqu'à ce jour il n'avait été conçu aucune méthode systématique et progressive capable de guider l'élève attentif, depuis le premier pas du pénible apprentissage, jusqu'aux hauteurs de la perfection. Les riches traditions des anciens joueurs de « vihuela » (ancêtre de la guitare), avaient été épuisées, à l'exception de quelques noms du XIX<sup>e</sup> siècle, lequel cependant n'appartient pas non plus aux plus vigoureux talents.

Les plus intéressants furent incontestablement Fernando Sor, Dionisio Aguado, et plus tard, Francisco Tárrega, créateur de la guitare moderne. Les études de Sor qui sont publiées ici peuvent être utilisées non seulement pour développer la technique de l'élève, mais aussi bien pour permettre au maître de la conserver au maximum. Elles contiennent des exercices d'arpèges, d'accords, de notes répétées, liées, de tierces, de sixtes, des mélodies dans l'aigu et dans le grave, des constructions polyphoniques, des exercices d'extension pour les doigts de la main gauche, pour la tenue prolongée de la « cejilla » et nombres d'autres formules, qui, si elles sont étudiées avec assiduité et intelligence, développeront la force et la souplesse des deux mains et amèneront finalement à la meilleure maîtrise de l'instrument.

Outre leur indiscutable efficacité pédagogique, ces vingt études ont une autre qualité qui doit devenir l'apanage de quiconque consacre son talent à l'étude de la guitare: c'est celle qui se résout d'elle-même dans tant de manifestations de la véritable valeur musicale et qui, de la solitude intime du travail quotidien, s'épanouira en présence du public.

**EDITIONS MUSICALES TRANSATLANTIQUES**

**MUSIQUE POUR GUITARE**

# **PANORAMA DE LA GUITARE**

## **VOLUME II**

**MUSIQUE BAROQUE**

**MUSIQUE ROMANTIQUE**

**MUSIQUE TRADITIONNELLE ET MODERNE**

**60 PIECES - DEGRES PREPARATOIRE ET ELEMENTAIRE**

**Présentées par**

**Rafael ANDIA et Catherine FAYANCE**

---

### **DES MÊMES AUTEURS :**

- **PANORAMA DE LA GUITARE VOL. 1**  
75 pièces pour les débutants  
(1<sup>re</sup> et 2<sup>e</sup> années)
- **PANORAMA DE LA MUSIQUE CONTEMPORAINE POUR GUITARE**  
œuvres de : Ballif, Bosseur, Brenet, Casterede, Chaynes, Fouillaud,  
Lejet, Petit, Richer, Rudi, Vaillant, Villa-Rojo.